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Producer Marianne Slot will continue her successful collaboration with Icelandic director Benedikt Erlingsson, following 2024 “Woman at War” with TV show “The Danish Woman” and upcoming feature film “Normal Men.”

“It’s a comedy, as you can imagine. Benedikt Erlingsson and a feminist producer – that’s a good combination,” she laughs, recalling their previous film about an environmental activist going rogue. “‘Woman at War’ was so joyful to make. It is still being shown and used as a reference, even by politicians in many different countries.”

Slot talks to Variety in Locarno, when she is picking up the Raimondo Rezzonico Award, given to industry figures who have played a major role in international production.

A French producer of Danish origin, she has collaborated with such directors as Lucrecia Martel, Lisandro Alonso and Sergei Loznitsa and has been co-producing Lars von Trier’s films since 1995’s “Breaking the Waves,” including “The House That Jack Built.”

Currently, she is also set to co-produce Karla Badillo’s debut feature “Oca” (“Goose”).

“She is so full of cinema,” says Slot about the director.

“I jump into new cultures and I have to immerse myself in them. On [Viggo Mortensen starrer] ‘Eureka’ with Lisandro Alonso, we had to go to the Indian reservation and meet the tribe. I really do go to all these places.”

“She really believes in the cause and in the ‘light’ that good films carry with them,” shares Benedikt Erlingsson via email.

“She is a warrior and fights for her films like a brave knight dressed in white. Marianne has the talent of being brutally honest and at the same time perfectly sophisticated and diplomatic.

If she had chosen a political career, she would be the secretary-general of the United Nations by now.”

Her production company Slot Machine has always been “auteur-driven,” Slot notes.

“I have been producing for 30 years and what interests me the most is going off the highway and onto little roads, exploring cinema and new forms.”

But personal relationships are also important.

“I stay close to the director. You need to know if you can take risks together,” she says.

“With someone like Lars [von Trier], provocation is what he does. He is shocking, because he doesn’t think there are any limits to what you can show. He really dares to talk about things that are very, very difficult. Things that we don’t necessarily want to see.”

“He wants people to think. It’s such a shame that some of them, or at least certain kinds of press,

are more interested in 'scandals.' They want headlines, but if you really dive into his work, it's very deep and very interesting," she adds.

"Recently, there was a retrospective of his work at La Rochelle Intl. Film Festival and many young viewers were discovering him for the first time. For them, it's contemporary cinema. Not one of these films has dated."

While Slot still believes in the power of name directors, she is keeping an eye on the changing film landscape.

"I don't think there is less desire for films from people who are willing to take risks, but we have to make sure we can keep making them," she notes.

"Everyone keeps talking about content, about stars, but we are not talking about the producers. We need to start doing that, because independent producers are becoming endangered species. And without them, this kind of cinema simply won't exist."

"That's why this award is absolutely fantastic, because even at festivals, sometimes we are not even mentioned in the catalogue. When everything goes smoothly, people go: 'Why do we need a producer?' And then things go to shit."

Slot tries to approach each project differently, she explains.

"What I always do, or at least have been doing for the last 10 or so years, is trying to restructure the production. I am a French producer but I come from Denmark and work with directors from all over the world, from Japan to Iceland. Which means I don't have a safety net, but it gives me freedom."

"We keep talking about how we can survive, how we can protect creativity, but we also have to understand where the money comes from. Then again, I don't do it for money. I never think about making money, I think about making movies. And I believe we can continue to do that."

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inos pay jackepotm for hourly Hugal "vou os", meAning This and person who makes it eleverall resource That Hourg(usuallie àt least blackjack evolution fulll sehouse) siwinsaThe Quer jogar nas máquinas de slot, mas não sabe qual escolher? Nós temos a solução perfeita para você! Neste artigo, você descobrirá tudo sobre as melhores probabilidades em máquinas de slot. Além disso, nós vamos compartilhar algumas dicas valiosas sobre como escolher a melhor máquina de slot para você.

1. Entenda o RTP

RTP significa "return to player" (retorno ao jogador) e é uma porcentagem que indica quanto dinheiro uma máquina de slot paga de volta aos jogadores ao longo do tempo. Em geral, quanto maior o RTP, maiores as chances de ganhar. Portanto, é recomendável escolher máquinas de slot com um RTP de pelo menos 95%. Isso aumentará suas chances de ganhar e garantirá que você tenha uma experiência de jogo mais emocionante.

2. Evite as máquinas de slot progressivas

As máquinas de slot progressivas são aquelas que oferecem jackpots progressivos altíssimos. No entanto, elas também têm as piores probabilidades de ganhar. Isso acontece porque uma parte da aposta de cada jogador é adicionada ao jackpot progressivo. Portanto, se você quiser maximizar suas chances de ganhar, é melhor evitar essas máquinas de slot e escolher aquelas com probabilidades de ganhar maiores.

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Un ataque israelí en Rafah causó la muerte de al menos 45 personas

El día después de un bombardeo que causó la muerte de decenas de palestinos desplazados en la ciudad sureña de Rafah, en Gaza, Benjamín Netanyahu, primer ministro de Israel, calificó las muertes como un "trágico accidente" y acusó a Hamás de esconderse entre la población general. "Para nosotros, cada civil no involucrado que resulta herido es una tragedia", dijo. "Para Hamás, es una estrategia. Esa es toda la diferencia".

El ejército israelí dijo que el bombardeo había apuntado a un complejo de Hamás y había matado a dos funcionarios de Hamás. Pero un funcionario israelí, que habló bajo condición de anonimato, dijo que una investigación inicial había concluido que el bombardeo, o los escombros de él, podrían haber encendido accidentalmente un material inflamable en el sitio.

Al menos 45 personas murieron, según el Ministerio de Salud de Gaza, incluidas 23 mujeres, niños y personas mayores. El ministerio dijo que 249 personas resultaron heridas. Los testigos y los sobrevivientes describieron una escena aterradora de víctimas quemadas y tiendas en llamas.

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